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| Autore | D'Anna, Roberto |
| Titolo | L'impiego delle analisi di scenario nella programmazione strategica d'impresa / Roberto D'Anna |
| Pubbl/distr/stampa | Torino : Giappichelli, c1988 |
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| Autore | Irwin Joyce L. |
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| Collana | Contextual Bach Studies |
| Altri autori (Persone) | MatthesonJohann <1681-1764.>
RaupachChristoph <1686-1744.> |
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Introduction; Part I Christoph Raupach, Deutliche Beweis-Grunde, 1717
Edited by Johann Mattheson; Preface by Johann Mattheson; Chapter 1.
Concerning the Commands of God that Deal with Church Music, Vocal
as well as Instrumental; Chapter 2. Of the Examples of Jews and
Christians; Chapter 3. Concerning the Powerful Usefulness of the Whole
of Church Music and also Concerning its Necessity
Chapter 4. Concerning the Powerful Usefulness of Music in Alleviating
and Sweetening other Daily AffairsChapter 5. Of the Various Powerful
Effects of Music on the Hearts and Minds of People.; Chapter 6. Of the
Use of Music in Bodily Illness; Chapter 7. Of the Use of Church Music by
Which One Experiences a Foretaste of Heavenly Life; Additional
Comments; Part I Notes; Part II Johann Mattheson, Behauptung der
himmlischen Musik, 1747; [Introductory Remarks]; Section 1.
Investigation of Heavenly Music According to Purified Reason
Section 2. Investigation of Heavenly Music According to Doctrines of
the Church and its TeachersSection 3. Investigation of Heavenly Music
According to Holy Scripture Itself; Part II Notes; Appendix Mizler's
Comments on Ammon's Grundlicher Beweis (1746); Index (Names and
subjects); About the Author

Sommario/riassunto

In the two centuries after Martin Luther's affirmation
that music stood second only to theology, Lutheran theologians and
musicians formulated a theological defense of music that validated this
exalted status. Against Calvinist rivals and Pietist critics, the orthodox
Lutheran position further claimed that both instrumental and vocal
music were commanded by God. Joyce Irwin's earlier work,
Neither Voice nor Heart
Alone: German Lutheran Theology of Music in the Age of the
Baroque, traced this development in Lutheran
theological
